

CHAPTER II

REVIEW OF LITERATURE

This chapter is designed to present the review of the theoretical framework and the research related to these study matters, they are collocation, types, and patterns of collocation, movie, and Hidden Figures movie.

2.1 Collocation

There are many different opinions from the experts about collocation. Generally, collocation is the relationship between two words or groups of words that often go together and form a common expression. If the expression is often heard, the words become glued together in our minds. According to Benson et al (2010), there is a study of the combination of the word which has fixed-combination and recurrent combination called collocation in all languages around the world, especially in English. According to McCarthy and O'Dell (2005), there is a "powerful engine" as collocation. In that form, word "engine" commonly collocates with "powerful" not with "strong" although the words powerful and strong have the same meaning. If we try to replace word powerful with strong, then we collocate with the engine, it will sound unnatural for English native speakers, because the engine has been fixed to collocate with powerful. It is supported by O'Dell (2005), a pair of words may not be absolutely wrong, and people will understand what is meant, but it may not be natural as a normal collocation. For example, if someone says "I did a few mistakes", they will be understood, but fluent speakers of English would probably say "I made a few

mistakes". Furthermore, related to the information about collocation, the writer will explain the types of collocation in the paragraph below.

2.2.1 Types of Collocation

According to Benson et al (2010), there are two types of collocation; they are Grammatical collocations and Lexical collocations.

1.2.1.1 Grammatical collocation

Grammatical collocation is the combination of words which constantly consists of a noun, or an adjective or a verb, plus a particle (a preposition, an adverb or grammatical structure such as an infinitive, a gerund, or clause) (Bahns, 1993). The followings are the examples: at night, extend to, good at, fall for, to be afraid that. These examples are grammatical collocations which are lexicalized as single units whose meanings are formulaic and whose co-occurrences are highly likely.

According to Benson et al (2010) in their introduction to their The BBI Combinatory Dictionary of English, grammatical collocations fall into the following combinations: noun + preposition, noun + to-infinitive, noun + that-clause, preposition + noun, adjective + preposition, predicate adjective + to-infinitive, adjective + that-clause, and 19 English patterns.

1. Noun + preposition combinations. For example, "He has *sympathy towards* the orphan" as a collocation which is *Sympathy* as a noun and *towards* as a preposition.

2. Noun + to + infinitive. For example, "I have some *problems to solve*", the collocation in that sentence is an *problems to solve* which is a *problems* as noun and *to solve* as to infinitive.
3. Noun + that-clause. For example, "we *took an oath that* we would live last forever", the collocation in that sentence is *took an oath* as noun and *that* we would live last forever as that clause.
4. Preposition + noun combinations. For example, "They arranged it a long time *in advance*" as a collocation which is *in* as preposition and *advance* as a noun.
5. Adjective + preposition combinations. For example, "The teacher is *angry at* the students" as a collocation which is *angry* as an adjective and *at* as preposition.
6. Adjective + infinitive. For example, "He was *necessary to talk*", the collocation in that sentence is *necessary to talk* which is *necessary* as adjective and *to talk* as to infinitive.
7. Adjective + that-clause. For example, "It was *nice that* he dyed his hair blue", the collocation in that sentence is *nice* as an adjective and *that he dyed his hair blue* as that clause.
8. Collocational verb patterns. English verb patterns have 19 types, each is designated here by capital letters A to S.
 - a. Verbs that allow dative movement transformation. The pattern is
(verb + direct object + to + indirect object) = (verb + indirect

object + direct object). For example, “*Yordan sent the flowers to her.*” = “*Yordan sent her the flowers.*”

- b. Dative movement transformation is not allowed in this pattern.

Verbs denoting types of noise fit pattern B. For example, “*She translated the text to him*” ≠ “*She translated him the text*”.

- c. Transitive verbs that use preposition “for” is allowed using dative movement transformation. The pattern is (verbs + direct object + for + indirect object) = (verb + indirect object + direct object). For example, “*She bought a bag for her son*” = “*She bought her son a bag*”.

- d. The pattern consists of two forms, they are: verb + preposition + object and verb + object + preposition + object Example (1), “*He surprised by fireworks.*”, the collocation from this sentence is *surprised* as verb + *by* as preposition + *fireworks* as object. Example (2), “*He put his phone between two books*”, the collocation from this sentence is the combination of *put* as a verb, *his phone* as an object, *between* as a preposition, and *two books* as an object.

- e. The pattern consists of verb followed by to-infinitive. For example, “*She began to walk*”, the collocation from the sentence is *began* as verb + *to walk* as to-infinitive.

- f. The pattern consists of verb (except dare, help, and need) followed by infinitive without to. For example, “*They must*

Speak louder”, the collocation from the sentence is *must* as verb + *Speak* as infinitive.

g. The pattern consists of verb followed by verb -ing. For example, “*They enjoyed listening music*”, the collocation from the sentence is *enjoyed* as verb + *listening* as verb-ing.

h. The pattern consists of transitive verb followed by object + to infinitive. For example, “*He asked me to join the competition*”, the collocation from the sentence is *asked* as verb followed by *me* as object + *to join* as to infinitive.

i. The pattern consists of transitive verb followed by direct object + infinitive without to. For example, “*She saw the thief leaved the airport*”, the collocation from the sentence is *saw* as verb followed by *the thief* as object + *the airport* as infinitive without to.

j. The pattern consists of transitive verb followed by an object + verb-ing. For example, “*I caught him stealing my dog*”, the collocation from the sentence is *caught* as verb followed by *him* as object + *stealing* as verb -ing.

k. The pattern consists of transitive verb followed by possessive (pronoun/noun) + gerund. For example, “*I cannot imagine their stealing the wallet*”, the collocation from this sentence is *imagine* as verb + *their* as possessive pronoun + *stealing* as gerund.

- l. The pattern consists of verb followed by noun clause by “that” as conjunction. For example, “*I confessed that I met him*”, the collocation from this sentence is *confessed* as verb + *that I met him* as noun clause.
- m. The pattern consists of transitive verb followed by direct object + to infinitive (to be) + complement (adjective / Past Participle / Noun / Pronoun). For example, “*We advised her to be very careful*”, the collocation from this sentence is *advised* as verb + *her* as direct object + *to be* as to infinitive + *very careful* as complement.
- n. The pattern consists of transitive verbs followed by direct object + adjective / a past participle / a noun, pronoun. For example, “*Nicko dyed her car yellow*”, the collocation from this sentence is *dyed* as verb + *her* as direct object + *yellow* as adjective.
- o. The pattern consists of transitive verb followed by two objects in a sentence. For example, “*The lawyer asked the client questions*”, the collocation from this sentence is *asked* as verb + *the client* as first object + *questions* as second object.
- p. The pattern consists of verbs followed by an adverbial. For example, “*I speak English well*”, the collocation from this sentence is *speak* as verb + *well* as adverbial.
- q. The pattern consists of verb followed by an interrogative word (such as *how, what, when, where, which, who, why, and whether*

– clause). For example, “*He knows what to do*”, the collocation from this sentence is *knows* as verb + *what to do* as an interrogative word–clause.

- r. The pattern consists of (often expressing emotion) which the subject is “it” followed by transitive verb + to infinitive or by that clause. For example, “*It surprised me that he never takes the exam*”, the collocation from this sentence is it as a subject followed by *surprised* as verb + *takes* as to infinitive.
- s. The pattern consists of intransitive verb followed by a noun or by an adjective. For example, “*He became a teacher*”, the collocation from this sentence is *became* as verb + *ateacher* as noun.

Those are the patterns of grammatical collocation which consists of 8 main patterns, and in the last pattern, there are 19 patterns which consist of all verb patterns which are coded from A until S.

1.2.1.2 Lexical collocation

Lexical collocation is dissimilar to grammatical collocation which consists of preposition, infinitive, and clauses. Fundamentally, lexical collocation commonly consists of nouns, adjectives, verbs, and adverbs.

For that reason, in lexical collocation, there are seven types of pattern, as follows:

1. Verb (usually transitive) + noun / pronoun (or preposition phrase). For example, "*He comes to his son*", the collocation from this sentence is *comes* as verb + *his son* as noun.
2. Verb (meaning eradication and or nullification) + a noun. For example, "I think it is time *to revoke a license*", the collocation from this sentence is *revoke* as a verb + *a licensee* as a noun.
3. Adjective + noun. For example, "My car has *powerful engine*", the collocation from this sentence is a *powerful* as adjective + *engine* as noun.
4. Noun + verb. For example, "She sets alarms *go off* at 4 A.M", the collocation from this sentence is *alarms* as noun + *go off* as verb.
5. Noun + noun. For example, "I saw *a herd of buffalo*", *a herd* as a noun + *buffalo* as a noun.
6. Adverb + adjective. For example, "We become *closely acquainted*", *closely* as adverb + *acquainted* as an adjective.
7. Verb + adverb. For example, "The reporter on that TV began to *argue heatedly*", the collocation from this sentence is *argue* as a verb + *heatedly* as an adverb.

Those are the patterns of Lexical Collocation which consist of seven main patterns usually consisting of nouns, adjectives, verbs, and adverbs.

2.2 Movie

Movie becomes so familiar in this era. Movie can make people enjoy when they watch it. People can get ideas, inspiration, new knowledge, and many other things by watching a movie. Furthermore, by watching a movie, people can begin to feel, enjoy, be angry, be happy, fear, sad and any emotion. According to Boggs and Dennis (2008), movie is a real motion picture that comes out in streaming, consistently changing the stream of pictures and sounds with freshness in every motion possessed. Movie was given a sense, so it is could be felt by the audience. That will be interesting when people watch a movie and understand the setting, plot, dialogue, and characters of the movie.

2.2.2 Genres of Movie

Genre has played a crucial role in the history of movie. Movie itself has kinds of genres. Neale (2002) states that there are twelve genres of movie, some as follows:

1. Action

Action films are film genre where action sequence, such as fighting, stunts, car chases or explosions, take precedence over elements like characterization or complex plotting. The action typically involves individual efforts on the part of the hero, in contrast with most war films. The genre is closely linked with the thriller and adventure film genres.

2. Animation

Animation film is a genre that presents a trove of illustrations which are shooted frame by frame and then displayed quickly. Animation

including creative and high imaginative work, because it has displayed something beyond human reason, like bringing animals and objects to life, presenting fairy tales and children's stories. Animation film has been a genre that can be enjoyed by all ages (Thompson, 1980).

3. Romance

Romance focuses on the plot, the script, and the concern with situation. Romance allows viewers to feel sympathy and provides a therapeutic effect through the protagonists overcoming powerful forces that make them victims. Romance is a serious love story that is told through the dialogue that demonstrates and portrays relationships (Williams et al, 1998).

4. Mystery/Suspense

Mystery/suspense film carries on stories about a person of authority. It commonly shows a detective that is trying to break a mysterious crime. Furthermore, mystery film also brings some riddles that must be solved by the main protagonist through clues, investigations, and other logical reasoning. Therefore, a sense of "whodunit" suspense is the biggest element in this film (Cawelti, 1976).

5. Science Fiction

Science fiction focuses on human consciousness, technology speculation, stratagems, and the perfectible future and relying on society's anxiety about technology and its growth and potential for destruction with the possibility of no future. One of the most common themes in science

fiction films is that humans are their own worst enemy (Williams et al, 1998).

6. **Horror**

Horror movies are to shock and to enforce our hidden worst fears, often in a frightening, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. There are many sub-genres of horrors, slashes, teen terror, serial killers, satanic, Dracula, Frankenstein, and more (Sanjek, 2000).

7. **Comedy**

Comedies films are light-hearted plots regularly and deliberately designed to entertain and raise laughter with one-liners, jokes, etc, by exaggerating the situation, the language, action relationships, and characters. This part describes the diverse forms of comedy through cinematic history, involve slapstick, screwball, spoofs and parodies, romantic, comedies, black comedy, and more (Gehring, 1988).

8. **Western**

Western movies defined as a genre of the American film industry colony to the early days of the expansive frontier. They are one of the oldest, most enduring genres with considerable plots, elements, and characters. Over time, Westerns have been re-defined, re-invented and expanded, dismissed, re-discovered, and spoofed (Simmon, 2003).

9. Fantasy

Fantasy movie is a genre that combines imaginative and fantastic themes. These themes commonly involve magic, supernatural events, or fantasy worlds. Although it has a different genre, this movie can overlap into the horror and science fiction genres. Unlike science fiction, a fantasy movie does not need to be rooted in fact. This element allows the audience to be transported into a new and unique world. Often, these movie center on an ordinary hero in an extraordinary situation (Southworth, 2013).

10. Thriller

Thriller movie is a genre that rotates around anticipation and strain. The purpose of Thriller is to keep the audience alert and on the edge of their seats. The protagonist in this movie is set against a problem – an escape, a mission, or a mystery. No matter what sub-genre a Thriller movie falls into, it will emphasize the danger that the protagonist faces. The tension with the main problem is built on throughout the film and leads to a highly stressful climax (Buffam, 2011).

11. Musical

A musical interweaves vocal and dance performances into the narrative of the film. The songs of a film can either be used to further the story or simply enhance the experience of the audience. These films are often done on a grand scale and incorporate lavish costumes and sets. Traditional musicals center on a well-known star, famous for their dancing

or singing skills. These films explore concepts such as love and success, allowing the audience to escape from reality (Altman, 1987).

12. Sport

A sport movie revolves around a sport setting, event, or an athlete. Often, this movie will center on a single sporting event that carries significant importance. Sport movie traditionally have a simple plot that builds up to a significant sporting event. This genre is known for incorporating movie techniques to build anticipation and intensity. Sport movie has a large range of sub-genres, from comedies to dramas, and are more likely than other genres to be based true-life events (Crosson, 2013).

2.3 Definition of Main Character

Character is the prime element of human personality (Pradan, 2009). It means that the character is comprised of individual's attitudes, belief and values that was found in the movie. The character is the part of intrinsic element in the movie that is firstly explored by the writer because it takes essential role to display any behavior of each character in the movie. The main character is kind of character, which often shows up repeatedly as if it dominates every parts of the event in the movie (Pradan, 2009). Regarding to the meaning of the active-passive in doing something, both of them can act as a subject that has capability in doing something or as an object that suffers the impact from treatment done by the subject or circumstances. In the other words, main character does not only act as subject but also as object. This kind of character plays important role in the movie and it cannot be ignored.

2.4 Hidden Figures Movie

Hidden Figures movie is a biographical comedy-drama movie that highlights a story about three outstanding colored woman, Katherine Johnson, Dorothy Vaughan, and Mary Jackson. In making a possible journey for John Glenn's spaceship launch regarded at the first American orbital exploration that tries to defeat Russians in the space competition. Katherine, Dorothy, and Mary live in segregation era where they are opposed by prejudice, decipher which is not fair treatment came from white people in their environment. At NASA office, the news about Russians launching their Korabl-Sputnik-4 satellite in orbit becomes the first one that sends a human to space. The news makes the leaders examine it as a threat for Americans in case of the satellite in attempt to spy them. Hence, it becomes a trigger for the Space Task Group to overtake their lag. The department head, Al Harrison, discovers the calculating machine or so called IBM is not yet available to support their work. Instead, he urges the employees to find someone who excels at Analytic Geometry. Then they found Katherine to work as an Analytic Geometry expert in the Space Task Group. The day of John Glenn's mission launch, the world conforms to witness historical moment of the first American astronaut going around the earth. Meanwhile, in the control room, a problem occurs when Al finds out that IBM calculation does not match yesterdays. To elude the failure, John Glenn suggests Kathrine perpetrate the calculation for him. Hence, John Glenn succeeds to orbit around the earth and splash safely although there is a little tension during the reentry. The movie ends with the thread of accomplishments of Kathrine, Dorothy, and Mary (Shetterly, 2016).